

Victor Pelevin, the iconoclastic and wildly interesting contemporary Russian novelist who The New Yorker named one of the Best European Writers Under 35, upends any conventional notions of what mythology must be with his unique take on the myth of Theseus and the Minotaur. They have never met, they have been assigned strange pseudonyms, they inhabit identical rooms that open out onto very different landscapes, and they have entered a dialogue they cannot escape—a discourse defined and destroyed by the Helmet of Horror. Its wearer is the dominant force they call Asterisk, a force for good and ill in which the Minotaur is forever present and Theseus is the great unknown. The Helmet of Horror is structured according to the way we communicate in the twenty-first century—using the Internet?—yet instilled with the figures and narratives of classical mythology. It is a labyrinthine examination of epistemological uncertainty that radically reinvents the myth of Theseus and the Minotaur for an age where information is abundant but knowledge ultimately unattainable.

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The Helmet of Horror: The Myth of Theseus and the Minotaur As his addition to the Myths series, celebrated Russian novelist Pelevin creates. In The Helmet of Horror, the fourth title in the Canongate series, Ariadne's thread If this is a labyrinth, the Minotaur surely cannot be far away. The Helmet of Horror: The Myth of Theseus and the Minotaur The Myths series and recreating and updating to modern times the story of Theseus and the. When mythic Ariadne helped Theseus escape the Minotaur's labyrinth with the aid of a ball of thread, she set a precedent for the bewildered The Helmet of Horror: The Myth of Theseus and the Minotaur The Myths Series.

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